



Anniversary Issue

December 3rd, 2009 is a date to remember. It marks the one-year anniversary of this publication. **ukulele player** is one-year-old.

We have come a long way since that first issue. We now have 100,000 readers and have forged friendships with manufacturers, performers, recording artists, and ukulele enthusiasts around the globe.

I am proud to say that we have received so much great feedback and support from the community of ukulele players world-wide.

Thanks to the internet, we have not been limited to a particular region. The bulk of our readers are from the United States of America and England, but there are increasing numbers from all European nations, Japan, South Korea, even India and Southeast Asia.

I'd like to thank everyone for reading **ukulele player** and especially those of you that have shared it with your ukulele clubs and others. We have grown much faster than we ever thought possible.

I'd like to thank Louis Wu of Ohana Ukuleles and also Ken Middleton for his contributions to the world of ukulele. Louis has helped this magazine grow by giving us the opportunity to review many of the wonderful instruments that Ohana makes.

Mike Upton, of Kala Ukes also deserves a big thank you. Mike has supplied us with most the ukuleles that we have been giving away since very early in our publication's history. Also thank you Noel Tardy (of online retailer UkeLadyMusic.com). Noel helped us with a Kala uke in the very first give-away.

Tom Ferrone or Oscar Schmidt also deserves a big thank you. Tom provided us with some nice instruments to review and give away to our readers. He even sent us a one-of-a-kind OU7T, curly mango uke (last issue).

We have received help from Craig Robertson, Steve Boisen, JukeJeff, Michael Bloom (PR Management for Jake Shimabukuro), Mark Taylor (manager for Bill Tapia), and many others that enabled us to put together all of the issues we have released.

I'd like to thank all the performers and artists that have allowed us to spotlight them in each issue, and those artists and performers that sent us CDs and DVDs to review. I hope to continue with album reviews and interviews.

Finally, I'd like to thank all the luthiers for allowing me to interview them. The quality of ukuleles today is unsurpassed.

Thank you ALL for helping us make **ukulele player** a big success. We could never have done it without all of you.

This issue, we have news, reviews, and information you can use. We have a cool give-away, too.

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Curt Sheller

For over thirty years Curt Sheller has been playing music. He is best known for jazz guitar and began his musical career playing jazz standards on archtop guitar. Well, Curt is a devotee of ukulele as well and he has written a bunch of books on ukulele chords and playing techniques.

If you have some time to spend, take a look at Curt's website. There is a wealth of free information for registered readers and premium content for would-be jazz ukulele and guitar players.

<http://www.curtsheller.com>

I spent a lot of time in Pennsylvania and knew of Curt years ago, before I returned to Columbus, Ohio. At that time, however, I knew about Curt the guitarist, and didn't know about Curt, the ukulele player. So, it was a really pleasant surprise to learn that Curt not only devoted a lot of time and energy to ukulele, he has taught workshops and seminars far and wide.

I have been an advocate of treating music like the business that it is since I was in my youth. Curt, I have found, understands that music is a business and if

a musician wants to remain in business, he or she has to treat it as such. But, he also a generous guy, which explains the free content on his website and the enthusiasm he exhibits at shows and seminars.

The folk music and jazz scene in Southeast Pennsylvania is pretty big, actually. There are countless faires and festivals from Central College, home of Penn State, to the Delaware Water Gap. The Poconos are filled with musical events and there are great venues all over the place. There are lots of talented players in the region. Having played a lot of music in the region myself, it is no wonder that I did not realize that Curt played ukulele. There are other uke players in the region that I did know. We profiled uke player Tom Dennehy a couple issues past and Tom has played all through that area.

Curt and I have been bouncing e-mails back and forth planning this interview for a while. We are also going to be reviewing some of Curt's books to give players at every level an idea what resources are available to players at every level.

Issue Ten kicks off a series of book reviews and an artist



profile of Curt Sheller, a jazz guitar and ukulele player, prolific writer, and tireless worker.

Q: You play guitar, bass, and ukulele. What other instruments do you play?

A: For the last thirty plus years I been mainly a jazz guitarist. I been a serious student of jazz guitar since my early twenties. Always studying and exploring the genre. For the past seven years or so the ukulele has take over and been my main instrument. I continue to perform as jazz guitarist locally in an around the Philadelphia area. I mainly do solo jazz gigs.

I did the Top-40 band thing many, many years ago, playing four or five nights a week. I've played bass guitar in a few rock bands over the last ten years.

Q: What came first, guitar or ukulele? How old were you when you first started playing?

A: The guitar came first around 1963 or 64. Like most guitar players around that time and my age I was influenced by the British Invasion, the Beatles, Rolling Stones

and the like. My first teacher, my Dad calls him "the Beatnik teacher", just started me with the Mel Bay book one and wasn't really into teaching. So my dad talked a local jazz guitarist he worked with into teaching me. His name was Franny Boyle and he was a great player and teacher. Then his nephew, a local rock guitarist taught me. My Dad says he never had to tell me to practice. Then after a renewed interest in really playing the guitar while in the Navy, I started studying with Paul Byrne after I got out and finally with Chuck Anderson. I've always kept playing and working at the guitar, albeit poorly until hooking up with Chuck Anderson.

Initially my introduction to the ukulele came about twenty years ago, after attending a family reunion where two distant uncles were playing ukulele and singing. It was great, I could see the joy and fun they were having. So I went out and I bought the only ukulele available, a cheap soprano ukulele from George's Music in Spring City, PA. There weren't any books or resources like today to learn the ukulele. I found one book and how to tune it. It was such a cheap uke and I was just learning my way around the guitar, I didn't really get much out of the uke at the time. It wouldn't stay in tune and was really detrimental for learning the uke. A lot like some of the beginner "tourist" instruments today. It eventually came unglued at the seams and fell apart. It must have planted a seed for later.

I was reacquainted with the ukulele while researching travel and smaller guitars to take on a Camp Fire USA trip to South Dakota. My wife and I were driving a fifteen passenger van load of kids and adults on a ten-day trip up and around the Great Lakes visiting

Minnesota, Wisconsin and South Dakota. I wanted a small guitar to take along. I was seriously into guitar and didn't want to be without a guitar that long. I was into music full time at that point. I was teaching, playing and practicing a lot and had started my publishing company and written a few guitar books by then.

Never did get that guitar but learned there where other sizes of ukulele other than the smaller soprano I had. I also learned about the various common tunings and how close it was to the guitar. Gotta love the Internet. I collected a lot of information and when we returned I bought my first tenor uke from Roy Cone at UkuleleWorld, a Lanikai tenor cutaway. Still, no instructional material for what I wanted to do. I wanted to play jazz, chord melody style. The same stuff that I did on guitar. I started with "G" tuning, DGBE for awhile then quickly went with "C" tuning, mainly a low "G". At that point in time I was somewhat of a decent jazz guitarist and understood the guitar and how I could transfer my guitar knowledge to the ukulele.

My main uke now is a Ko'olau CS Cedar top Tenor and a couple of Pono's. I try and keep one tuned with a re-entrant, high "G" tuning. I've had a few Flukes and need another one for the winter. They travel really well in our Northeast winter weather. I have my eye on a Mahogany Concert or Tenor with the new PegHed tuners.

Q: Your website says that you've played for over thirty years and taught for over twenty years. What instruments do you teach?

A: I maintain a steady teaching roster of between 50 and 65 plus students a week, depending on

the time of year. I teach at a Music and Arts Center in Plymouth Meeting, PA and my home studio/office. I teach everyday except Fridays. Student ages run from six year old beginners exploring simple melodies to sixty-year-old players wanting to explore jazz guitar. The bulk of the guitar students are interested in playing contemporary rock guitar. A few venture into jazz guitar. I also have a few bass and ukulele students. Several of my students got turned on to the uke through me, as I always have one of my tenor ukes with me at all times. Some split their lessons between bass guitar and guitar with a little uke thrown in for a few.

Q: Which instrument did you teach first?

A: Guitar and Bass Guitar where the first instruments that I started with and are the my main instruments today. A lot of people start guitar. I've had beginner Banjo and Mandolin students and even had a Violin student. I had a saxophone student studying jazz improv with me. He was the Dad of one of my guitar students. The Dad is now studying jazz guitar with me. I've had a few parents of students start taking lessons from me.

I have some musicians that come on a consultation basis to the home studio. They are not on a regular schedule and take an hour or two whenever they can. Busy adults like that arrangement. I'm pretty flexible with my home teaching schedule.

Q: When did you first decide to start writing how-to books? What was the first book you wrote?

A: The when was around 1997. The why of the when was the state of a lot of material out there. A lot of

the material isn't organized or focused very well. They typically try to present too much material and have "kitchen sink" approach. It's always a struggle with what to NOT put into a book. It is too easy to put it all in. I never set out to be a writer, just fell into it. I have always organized my study material for myself. Chuck Anderson (www.chuckandersonguitar.com) has been a valuable resource as mentor, editor, teacher and sounding board for my publishing and music efforts. My background as a graphic artist allows me to do all the layout, art and covers myself. That and learning how to program for the Internet makes it somewhat easy. I don't need to farm out or depend on other people for that part of the job.

My first book was in my QuickStart Scale Series. It was for guitar and titled: QuickStart Scale Fingerings for Lead Guitar. I then produced a play-along CD of 24 tracks covering the Blues, Pentatonic, Dorian, Mixolydian, Aeolian and Ionian scales to use with that book. In fact, I use the play-along CD with most of my guitar and bass students today. Great practice for playing with others.

I then wrote the three volumes of the Advanced Guide to Guitar Chords. Those books cover 4-part, a.k.a. "Jazz" chords. Vol 3 is for 7 string guitar. My main guitar is a custom seven string guitar built for me by Dale Unger, Dale is a master luthier and owner of American Archtop Guitars. He is building me a tenor uke right now. I finally wore him down and talked him into building a few ukes. He is a master guitar builder and spent three years with Bob Bendetto learning to build archtop guitars. His shop is in Nazareth, PA and Dale has access to all the great

Martin staff and instruments. His is good friends with Dick Boak, Chris Martin and quite a few the Martin staff. Martin has actually had me up consulting on a few ukes in the works.

The outline, foundation and information from writing the QuickStart Scale books and Advanced Chord books for guitar, provided the ground work for the chord and scale ukulele books. For the ukulele, with the three common tunings, there are three versions for the scale books. The Advanced Chord series of books for the uke are mainly "C" tuning.

Q: How many ukulele books have you written in all?

A: I think I'm up to well over twenty ukulele books at this time. The different tunings allow for multiple versions of the same book. In the QuickStart Series there is a scale book for C, G, and D tuning covering six essential scales. I've been able get the triads books of arpeggios for C and G tuning done as well.

I categorize chords into four types. Basic open position chords, movable versions of the basic open position chords, 4-part jazz chords and finally free form chords. My www.ukulelechords.net site has more information and detail on this organization.

My book A Guide to Ukulele Chords is an introduction to all of these chord categories in C, G and D tunings. This is a great book for introducing a new player to what is possible chord wise on ukulele. The smaller half size book, Ukulele Chords, takes the open position chords and their movable forms and presents it in every key for "C" tuning, low or high "G".

The Advanced Guide to Ukulele Chords and Exploring "Jazz" Chords is all about 4-part, a.k.a "jazz" chords. It is these jazz chords when you hopefully realize that there are just way too many chord shapes to memorize all the chords. This books presents and organizes a core set of major, minor, diminished and augmented four-part chords. These you memorize and build from. From these you can create any chord you ever need. This is based on how chords are constructed and what notes to displace to create more advanced chords. This is how the great jazz players, any instrument know so many chords.

Luckily, as uke players we have it a lot easier than guitarists. As an example, for a serious jazz guitarist, you need a set of twenty dominant seventh chords as your core you can build on to really explore jazz guitar. For uke player if is only four.

A Guide to Blues Chord Progressions for Ukulele A to Z , my best seller, takes these basic jazz chords through twenty-six blues progressions with various chord substitutions and explanations of where the subs came from.

I also wrote Ukulele for Guitar Players which covers a lot. Chords, scales, transposition and an introduction to reading. Shows you how to transfer the information to ukulele. Any proficient guitar can pick up uke in a short time. The hard part is to, ultimately, not sound like you're play guitar and treat it as a its own instrument. I went through this process. With being a pretty good pick style guitarist, I started playing the uke with a guitar pick. I slowly over a long period developed a finger style approach, that I'm still working on. Always trying new stuff.

Q: How many books have you written on jazz guitar? ...and bass guitar?

A: I have about ten books out on jazz guitar.

I started a QuickStart Scale book for Bass guitar, but have taken a new direction with packaging the books in QuickStart Scale and Arpeggio series. Books in the series are now being released as single scales in the QuickStart format. No more volumes of scales. Each scale has its own book. Most are now being released as eBook/PDF downloads only. You can pick and choose the scales and arpeggios that you want to learn. Any one scale or arpeggio book is only \$4.95. So if you only want the Mixolydian scale for C tuning, you buy just that scale. I've included in each book an introduction to the fingering principles used in the series. I've been fortune enough to have and continue to study with Chuck Anderson and use his Six Secrets of Guitar fingering principles for the QuickStart Series.

Q: You have a CD coming soon, "How About Some Uke?", how near completion is it?

A: I going to go into the studio with bass and drums first of the year. Charts are done and should get going then. Juggling teaching, the web sites, publishing and practicing. I'm pretty sure I can get it out for Spring.

Q: Is this a home-studio project or from a regular studio?

A: Going with a pro studio. I've got enough on my plate and can only do very, very basic recording stuff at home. I'm Mac based and have only done simple stuff with GarageBand for the lessons on my site.

Q: Are you self-producing it?

A: I have the help of Chuck Anderson with production. I'm actually using his bass player and drummer. Ed Rick on drums, with whom I have worked before, and Eric Schreiber on bass. They have been working with Chuck for the past two years and they can bring a lot to the project. Very seasoned pros.

Q: Do you have a released date set?

A: Shooting for Spring 2010.

Q: Will there be a tour when your CD is released?

A: I mainly doing it to sell online and at festivals. Plus to aide in booking performances at festivals and club events. Jim Beloff and others have been prodding me to record. I've been lucky enough to perform at ukulele festivals based on my web presence and book reputation alone.

I'd love to do the west coast next October and hit the festivals and clubs. I attended the Southern California Ukulele Festival a couple of years ago and presented several workshops and hawked my books. Had a great time and really enjoyed meeting players that have my books and have meet on the web.

Q: Will there be any videos to accompany the project?

A: I'm in a great position for this. My daughter and boy friend have had their own video production company for the past ten years. The shoot dance performances, weddings and corporate video. Their end product is more like a film then video. This past summer they won first place in 19th Annual

International Wedding & Event Videographers Association conference in Florida. Their stuff is really good. The do all their shoots using three or more cameras and shoot digitally in High Def. I'll con them into shooting the recording and see how that goes.

Q: Your website has to be the most comprehensive of any I've seen. How long did it take to create it?

Thanks. I liken the site to the monster in the cult classic movie, The Blob. The sites just keep growing and growing.

The main sites, my www.curtsheller.com and www.jazzguitarresources.com have been one the web site 1995 or so. I've been on a Mac since 1987. I'm constantly tweaking and trying to organize the content of the sites. With the curtsheller.com site at over 500 pages that can be hard to do. I even have a hard time finding stuff myself.

The original site was guitarresources.com with evolved into jazzguitarresources.com around 1995. The site was hand coded as they weren't any programs like DreamWeaver and GoLive then. I just used BBEdit, a programmer's text editor on a Mac. I still use BBEdit and have organized the sites like a programmer might do with include files and templates. I try not to change the same information in more than one spot. I suck it in from a common file.

The sites started small, as a few pages and have continued to grow and morph into what they are today. They are really a few types of sites in one. Especially the main Curtsheller.com site. A directory site of listings and resources, lessons, TABs, a blog, forum and

eStore. That site contains everything. My sub sites like, www.JazzUkulele.net, www.UkuleleForGuitarPlayers.com, www.UkuleleClubs.com and a few others are my attempt to present a sub set of the material that is on the main site. Sort of a mirror. Navigation is one of biggest issue I wrestle with on the main site. There is just so much stuff there.

I would love to have the sites be more database back-end driven, especially for the resources listings. I just don't have the time to learn or have the resources to have the code done. I looked into SQL and PHP and somewhat understand what has to be done - but don't think I want to learn that. Looks like fun to learn but I need to focus, "Oh!, look a squirrel." I did do a long stint as a computer programmer on Macs and even taught myself how to do object-oriented C++. So I can probably figure it out myself but - focus, focus, focus.

Thirty years ago someone once told me. "There isn't much in this world that you want to learn that hasn't been written down somewhere." With the Internet it is a lot easier to find it.

Q: How often do you add new content?

A: Pretty much everyday. If I'm not teaching or practicing. I'm at the computer. Either doing freelance graphic design work for a few select music clients, working on a book of mine or another author. I visit every link people send me before I add it to the site.

For new lesson material I try and add a new lesson or two every month. TABs and arrangements I add as I'm working on my repertoire. I mainly add ukulele

content.

When I'm working on a solo uke arrangement like the upcoming CD. I always write out a chart and put into Sibelius, a music notation program. I just finished Feliz Navidad and posted it to the site. It is in standard notation and TAB.

Q: Do you know how many members the site has?

A: I think I only started the members part of the site three months ago and have around 1000 members. All but a handful are the FREE members. The premium membership is only \$9.95 for three months. the premium member gets access to quality play-along tracks, mostly jazz standard I had professionally recorded many years ago. Members also get discounted and free books. Premium members get more FREE books.

Q: You have a lot of FREE content as well as premium content. Have you found that beneficial?

A: Visitors love the free stuff. I love free stuff. But, it's a fine line between when and what to charge or give it away. At heart, I'm a teacher and love helping fellow musician realize their goals. So a lot of the content is and will stay FREE. It really depends on the amount of production and time that I have to put into a lesson, whether it is to be FREE. It does give visitors a chance to see the content quality they would get from books.

One note, is my fingers are known to improvise on spelling and typing on the web. The books are edited and pretty much typo free. I chuckle at some of my typos on the web. The footer of the web site has my typing disclaimer.

This sit has ben professionaly prof red. awl tpyos aree free and no aditonal chrg.

I'm not going to retire to some island with what I make from the web. Maybe the island between the north and south bound lanes of the I 95. It's probably a break even proposition with what I spend on web sites, hosting, software and the like.

Between the teaching, web and books I can make a middle class living as a full time musician. The CD, performing, selling books at festivals and presenting workshops really are to fund the trips to more festivals. I love hooking up with fellow uke players. Travel expenses really eat into profits you might make. They are more of a working vacation. Especially when I have to cancel and loose a day or two of teaching income.

I do have some dealers for my books and I'm always thinking of expanding that network for selling books. But I really like keeping the publishing operation small. It is just me. It looks a lot bigger than it is. I'm the CEO, CFO, CPO, COD, publisher, editor, videographer, graphic artist, musician, in-house entertainment, mail clerk, janitor, secretary, errand boy, web master, accountant, programmer and what ever else is needed. So if a dealer contacts me I'll take them on.

There are some parts of learning an instrument that are so critical and overlooked by most players that I just give the content away. It is that important. One of the big areas for players is they think they KNOW THE NOTES OF THE FINGERBOARD. This is a problem with guitar players and even more so with ukulele. Not many other instruments suffer from this. The

think they know the notes, the names of the notes on the fingerboard. They can figure them out but don't know them intuitively. So I just gave the Learning the Ukulele Fingerboard books away. I was actually planning on getting 2000 printed and give half away to clubs and with orders. And selling the rest for \$1.95 each. But the funds just aren't available right now.

Chuck Anderson says this about guitar players and the notes of the neck, and I was one of them a long time ago. "There are two types of players. Player's that know they don't know the notes of the neck and player's that think they know the notes of the neck." This is different than reading. This is just knowing the names. Ukulele players are just as bad at it.

I've also made the Reading Primer for Ukulele available as a series of free online lessons for members.

Q: You have paid advertising, too. Do you do your own advertising sales along with all the other work? Where do you find the time?

A: The paid advertising actually started by accident with my www.JazzGuitarResources.com site and a company called Fine Cases contacting me about running a banner ad on the cases page of my JazzGuitarResources.com site. I said sure, as long it is directly related to the content of the site. I quoted a, probably too low price and they went with it. I've always created banners for the sites of my stuff and the products and gear that I use or admire. I did that for Sadowsky Guitars and sent it to them see if I could run it and they offered to pay for it and they have now been running the banners for several years.

The www.JazzGuitarResources.com site actually started with me looking for an archtop guitar to have built. I collected luthier information and thought. Why not put it on the web. I was teaching myself html. This was back in 1995 or so and my sites are all hand coded using html, css, javascript, jquery and php. I'm constantly tweaking and adding content. I'm like a digital pack rat. I save everything, and if it is of value I put it on the web. My main site is now over 500 pages of content. It's like the Blob and just it keeps growing and growing.

I would love to keep the sites advertising free but need to pay for the hosting and site name registrations. This is one reason for the members area. To have it banner ad free in the content area.

Q: You play some festivals and teach seminars and workshops, too. What percentage of shows and festivals are guitar and what percentage are ukulele?

A: All ukulele festivals. Ukulele players are so much nicer, sharing and welcoming. The uke has pretty much taken over. I thought of doing a few guitar festivals to promote the ukulele. Guitar shows are mainly geared to sell vintage and custom instruments. I do perform at Dale Unger's American Archtop booth when he does the guitar shows.

I love presenting workshops at festivals. They are typically more advanced material that I try and present without scaring anyone away. My wife mans the sales table while I do the workshops.

Q: Who are some of the celebrities that you have played with?

A: I've pretty much stayed as a

local pro with music. Up until 10 years ago maintained a full time day job with the teaching. First as a graphic designer then as a computer programmer. Always keeping the music going and at times teaching up to 40 students a week. Then after a few downsizings in the corporate world. I cut my earnings in half and I went full time music.

Playing wise, in the ukulele world you can pretty much play with anyone and everyone at the festivals and jam sessions. I sit in with Jim and Liz Beloff when we are at the same festival. They use me as lead ukulele and I get to improv off their great tunes. Jim writes some great songs. Jim and Liz are a great couple that has done a lot for the ukulele. A personal celebrity for me is Gordon Velesco in the Washington D.C. area. I love playing with Gordon whenever I'm in that area. So much fun.

The uke community is such a nice place to work in. In a past life I was a competitive race walker in my thirties and competed at the top of my age group for 10 years. Ever player second one year in the open division at 40 Km National Championship. I have a gold medal for the team 20Km walk at the World Master Championships. The racewalking community is a tight knit group and accepting like the uke community.

Daud Shaw, the original drummer for Saturday Nite Live and producer of some Van Morrison albums played drums on my jazz guitar CD, Midnight at the jazz Cafe. The bass player was Steve Bescrone who has played with everyone from Ray Charles to Pat Martino.

Q: Have you had any students go on to become entertainers?

A: A lot of students get into bands. A few have gone into college and pursued music as a career. Some you just loose touch with.

Q: What lies ahead? Are there any goals you have set aside for the future?

A: More content for the web, books and get that CD done. I've been planning on doing more with video and creating DVDs of a few of my books. a DVD would allow me to add additional material that wouldn't make it into the book.

More scale books in the QuickStart series. With each book I can add web content and examples that are not in the book. Figuring out how to handle that. I sometimes think I give too much away.

I started a Hearing the Changes series of web lessons that I'll be adding material to.

The Reading Primer only dealt with reading in open position and the key of C with no sharp or flat notes. Which is actually pretty easy on uke. Future books will deal with reading in other positions and keys up the neck.

Guitar material has taken a back seat and my focus is all ukulele. More fun anyway.

I want to thank Curt for taking time from his busy schedule to answer our questions.

Curt's website is filled with lots of useful information. This interview gives lots of insight into the "business" of music, but also maintaining a website and developing a good readership.



The Barnkickers - Steve Boisen and Amanda in ukulele player hats.



Wild Child Embroidery
816-822-9829

chuck15@mindspring.com
<http://home.mindspring.com/~chuck15/>

Custom orders from 1 to 1000



Ohana CK-300G

I received a shipment of Ohana ukuleles for review and I was surprised to find the CK-300G in the carton.

The CK-300G is a concert-sized ukulele made of solid Hawaiian Koa. This is one of their top-of-the-line models.

The first thing I noticed was the high-gloss finish. It is silky smooth and highly reflective, but it doesn't feel too thick like many gloss finishes.

The koa wood-grain is absolutely beautiful and the color is rich. There is a little bit of curl in it, but, I would not classify it as "curly koa". The front, back, and sides are all lightly figured.

Ohana's website has the description of this uke listed as follows:

"Gorgeous solid koa with a deep gloss finish and wonderful warm sound make this a customer favorite! Primo!

- * Solid Koa Top, Back & Sides
- * Rosewood Fingerboard & Bridge
- * Mahogany Binding/ Headstock Overlay
- * Pearloid Sound Hole Rosette
- * Gotoh Nickle Friction Tuners
- * Aquila Strings, Bone Saddle

and Nut
* Gloss Finish

Suggested Retail: \$589

The first thing I noticed after the gloss finish was that this ukulele has "geared tuners" not "Gotoh Friction Tuners".

Louis Wu, of Ohana Ukuleles, and I had a conversation via e-mail in their increased use of geared tuners on many of their ukuleles. With more guitarists taking up ukulele than ever before, geared tuners are in bigger demand.

The "machines" on this uke are Der Jung sealed tuners. I find them to be very precise and much nicer than the geared tuners found on the BK-20CE or the CKP-70 (Vita copy uke). They are also better quality and more precise than the tuners on the new CK-70G (spruce top, maple back and sides).

Der Jung is a Taiwanese (ROC) company with a German-sounding name. They make high-quality tuners at affordable prices. What I really like about them is the diminutive tuner "keys". They are pearl-colored plastic, in this case, and quite a bit smaller than most geared tuners, but I really love the look.



The tuners are gold-plated and look great on the Koa headstock of this ukulele.

Ohana has a pearl logo on the headstock that also lends it a very classy look. There is a little curl in the koa used in the headstock that tops off this instrument beautifully.

The rosette is also pearl inlay.

The fretboard and bridge are rosewood and the nut and saddle are bone.

Ohana furnishes the CK-300G with Aquila Nylgut strings and they compliment it well. The uke has a beautiful voice and plenty enough volume. The neck is sleek and feels really nice in my left hand.

The action on this ukulele is perfect for my taste and the frets are beautifully dressed. Playing it is a breeze.

I took several Ohana ukuleles to a club meeting and passed them around the room. None of the people present had ever played a solid koa Ohana uke. In fact, none of them knew that Ohana made a solid koa

instrument. So, I was happy to see the CK-300G make its way around the room several times.

Everyone loved the sound of this uke and several people loved the size of the tuners. Even if you have big fat fingers, tuning the CK-300G is a pleasure, not a chore.

People noticed the beauty of the woodgrain, but also, several people commented about the quality of the fit and finish of this uke.

From the shape of its headstock to the tip of the lower bout, this uke has a look of luxury but it gives you solid performance. With a rich, full sound, this ukulele is a genuine player. It competes with much more

expensive ukes.

A lot of solid koa ukes have a pronounced "bark", but this instrument is loud without being harsh. Played hard, it is still sweet to my ears. Played softly, it is smooth and soothing.

I am very impressed with the CK-300G and highly recommend it. I'd like to see more shops carry these.

I tip my hat to Ohana. This is the nicest ukulele I have had the pleasure of playing that carries the Ohana name. There are some instruments that look great and don't perform. There are some that perform but are lacking in other ways. But the CK-300G has it all. What a great ukulele at a great price.





special Feature

"Dominator"

He has played music with many of the ukulele world's biggest names. His real name is Dominic Pieranunzio, but the world knows his as "Dominator".

You may not know the name, but if you have spent any time on YouTube viewing ukulele music videos, I can guarantee that you have seen and heard the results of Dominator's contribution to the community of ukulele players.

If you know the name, Dominator, most likely you know about "Dominator Tabs".

Dominic has spent countless hours putting together tabs of popular tunes played by the likes of Jake Shimabukuro, Aldrine Guerrero (of Ukulele Underground fame), James Hill, and so many more of your favorite performers and songwriters.

Tablature is the term used for song-sheets that teach the finger positions for playing musical arrangements, including chords and riffs, for direct finger placement on the neck of stringed instruments. This loose definition is my own and I am not worried if it is not technically precise. It gives you the general idea - that being, if

you want to "learn" a new song, these sheets will teach you exactly where to place your fingers to get the job done.

It takes many hours to accurately produce tablature and Dominator is an unsung hero to many players. If I could create a ukulele award for people that contributed to the



betterment of ukulele for the global community of players and enthusiasts, Dominator would be at the head of my list.

If anybody deserves recognition for tireless effort without reward, it is Dominator. With that said, who is this man and what motivates him to put so much

time and effort into something with little if anything to gain.

I am certain that Dominator gets some sense of satisfaction from hearing people play songs that they learned by the use of his tabs, but there is something much more to this man and I want to give him a chance to share his thoughts with ukulele devotees around the world.

I wanted to interview Dominator for **Ukulele player** and I chose the anniversary issue to do so because I wanted to give him special recognition.

Matt Dahlberg ([thejumpingflea](#)) recommended that I interview Dom and I told Matt that I was already planning to approach him with the request for an interview. Matt credits Dom's tabs with his expeditious learning and honing of his ukulele playing skills.

Matt is not alone. Thousands of people have learned songs by using Dominator Tabs.

With that, I'd like to introduce Dominator...

Q: How long have you played ukulele?

A: My first trip to Hawaii was in 1997. It was a reunion of sorts with two of my high school buddies. That's when I heard the music of Israel Kamakawiwo`ole and Jake Shimabukuro for the first time. I believe Jake was playing with Pure Heart back then. I became intrigued with the instrument at that time but it wasn't until our trip to Kauai` for

the millennium New Year that I really knew I wanted to make the ukulele a part of my life. Up until that point I would pull out my cheap Hilo soprano a week or two before our trip and maybe tinker with it a few weeks after we got home. So I guess I've been playing consistently for the past 9 years or so.

Q: How many ukuleles do you have in your collection?

A: Oddly enough, I've never come down with the UAS bug (Ukulele Acquisition Syndrome) so my collection is somewhat limited. I have eight ukuleles in the herd at the moment but really only six of them could be considered playable for me.

Here is a list in the order of in which I acquired them:

Martin Backpacker
Lava Tenor Fluke
Walnut Tenor (first build)
Glyph Tenor
Mahogany Tenor (second build)
Walnut Soprano (1st soprano build)
Spruce Top Tenor (7th tenor build)
Kepasa Madeira

Q: Do you have any favorites?

A: My main player at the moment is a spruce top tenor with walnut back and sides that I made myself. It's a wonderful instrument. It's not the loudest ukulele I've built but it has a bright, yet pleasing, to my ear, tone and I just enjoy being able to perform with one of my own instruments. I also have a beautiful Glyph koa tenor built for me by Dave Means of Glyph Custom Ukuleles out of

Annapolis, Maryland. It's a long scale (18") tenor with incredible bell like tones. It sounds fantastic. If I hadn't bonded so well with the spruce top the Glyph would definitely be my main player.

Q: How long have you played guitar?

A: I started playing guitar when I was twelve-years-old. I took some lessons for about a year and then gave up and focused on sports until high school. During high school I started to concentrate a bit more on guitar again but it wasn't until the mid 70s that I really started to buckle down and try to finally learn to play solos. I wore out many needles on my turntables slowing down licks by The Outlaws, Jimmy Page, Robin Trower and Van Halen to name a few.

In 1978 I formed a band called Legacy that toured the Midwest for about two years. The road began to take its toll on us all and we disbanded and I got a real job.

Q: Tell us about "Rockslide".

A: When I moved to Roseville, California back in February of 1991 I met a group of musicians in the neighborhood. We started getting together on weekends just to have fun and it gave me an opportunity to get some of my chops back together. In 1992 my family came out to visit for Christmas and I borrowed a video recorder from a friend to record the band playing at a little open

house party we had while they were here. After looking back at the video we decided it was time to take the next step and prepare to pursue gigs. Rockslide is a five-piece band with two guitarists (the singer plays guitar), a keyboard player, bass and drums. We've been playing about twice a month for the past sixteen years or so and currently still have three of the original members.

I was fortunate enough to find a great bunch of guys that are not only good musicians but they are great people as well. Though we have a handful of original songs we play primarily 70s and 80s covers.

Q: You are best known for your "Tabs" site. Did you start with guitar tabs first?

A: No. I have done a few transcriptions for guitar but the reason I started transcribing in the first place is because Google searches for Jake Shimabukuro ukulele tabs came up empty. After hearing IZ and Jake on my trips to Hawaii I started my search for their tabs. Guitar tablature was very easy to find but at that time ukulele tablature of any kind, good or bad, simply wasn't available online. That's when I decided I would have to try to transcribe the songs myself. I put this simple webpage together to post the tabs so that others could benefit and try to learn the songs as well. I had no idea what it would develop into. And by that I mean just how many people that I've come to know all around the world as a result

of the site. It's pretty amazing and without the Internet it simply couldn't have happened.

Q: How much traffic does the tabs site get?

A: Well, to be honest I don't know exactly how the stats for my site work. There are referring searches, indexing robots, syndication etc. But the "direct access" hits on the site from someone using a bookmark or directly typing in the URL range from 2500 to 3000 per day.

I noticed that over the Thanksgiving weekend it was down to between 1700 and 2000.

Q: How long does it take to "tab" a song, on average?

A: It varies based on the complexity of the song but for an average tab it usually takes between two or three days. But this is after I have already spent a number of days actually figuring out how to play the song.

I usually don't start a tab until I know how to play the entire piece. If a song is in a standard meter with consistent beats per measure etc. entering it into the Powertab software can go pretty quickly. Where it gets difficult is when a song is played in free time where the artist plays slow for a while and then speeds up and then brings it back down. Jake does this on many of his tunes.

As an example, I started working on a tab of Aldrine Guerrero's

version of "The Christmas Song" and found it very difficult to enter into Powertab and have it sound at least reasonably decent during the midi playback. As an alternative I just posted a video tutorial of "The Christmas Song" instead so that people could learn the song during the Holidays. Hopefully, I will find time to get the tab squared away in the near future.

Q: Are there any tabs that you have created that you can't play?

A: Most definitely. There are some songs I've transcribed that I can't actually play at performance level. A couple examples that come to mind are James Hill's "Skipping Stone" and Jake's 3rd Stream. When I transcribed them I was able to slow the songs down and figure out what to play but actually being able to execute them at performance level is a whole different thing. The ole fingers just don't move like they used to, however the issue with both of these songs is primarily due to my lack of proficiency in the right hand. James incorporates what he refers to as a "mono" strum which consists of playing single note runs while strumming up and down on all the strings. That sounds easy enough but the trick is to mute the other three strings that don't involve the single notes being played. So you get this nice percussive attack but only sound the single notes of the particular passage.

In the case of 3rd Stream, Jake uses a combination of his

thumb and middle finger to pick the notes for the fast runs throughout the song. I find this particular technique quite challenging and have not focused any effort in perfecting it.

I believe there are close to ninety tabs on my site and it seems most people assume I can play them all. The truth of the matter is that if I don't play them on a somewhat regular basis then I forget them. But that's the good thing about having the tabs. I can go back and brush up on a particular song in short order by referring to the tab. This is much faster than having to refer back to the audio only to learn it again.

Q: When did you decide to start making ukuleles?

A: I started general woodworking after seeing an episode of the New Yankee Workshop in 1986. I made several pieces of furniture for the house and built up a decent collection of shop tools.

Many of my friends would come over and, after seeing the shop and knowing I played guitar, would ask, "Why don't you try building a guitar?" I had the blinders on and just thought it was way over my head to build an instrument. It seemed like such a daunting task to bend wood to the shape of the body, etc... I just never thought I had the skills to do so.

I actually made the decision to try my hand at building when I was recovering from a heart-

attack. I had a 5-way bypass in December of 2003 and during my recovery I purchased a couple books and started to get my ducks in a row so to speak. After reading the books I discovered that from a woodworking perspective I was up to the task. What I lacked was access to a few specialized tools specific to lutherie. So I created an E-Bay account, sold some old music gear and then purchased a few essential hand tools and materials to get started. I completed my first soprano ukulele from a Grizzly kit in March of 2004.

Q: How many ukes have you made (to date)?

A: Not including the three soprano Grizzly kits I have completed ten ukuleles to date. I have three more under construction of which two are nearing the finishing stages.

Q: Have you made guitars as well?

A: No, I have not made any guitars. I'm sure I will build one in the future at some point but no plans to do so anytime soon.

Q: Have you tried "electric ukes"?

A: Actually, I have not played any electric ukes. I know they are out there but I just haven't had the opportunity to do so yet. I have heard good things about both the CE series semi-hollow body from Ko`Olau and Pete Howlett's solid body Uklectics.

Q: How long does it take to build an ukulele from start to finish?

A: This is really hard to nail down. I've only been building one or two at a time and can only do it in my spare time and on weekends that I'm not either attending a ukulele function or gigging with the band etc.

The spruce top tenor took me approximately seventeen weeks start to finish. I was building another tenor along side it and focused solely on the spruce top at the point where I was working on the neck and fretboard. I'm in the process of finish neck construction on the number eight tenor as time permits.

Q: Do you build to order?

A: I guess the answer to this is sort of yes and no. Currently, four of the ten ukes I have completed are in the hands of happy and satisfied players. I sold three of them and the other was given away to a very deserving YouTube star.

Right now I'm building for a select group of people that have no set timeframe for getting their instrument. At this time I'm not in a position to do true custom work. I need to be building on a much more consistent basis before taking on that added stress and pressure. Right now I just want to enjoy building and get my instruments in the hands of those that will enjoy and appreciate them for what they are.

Q: You have played with numerous ukulele "celebrities". Can you give us a rundown?

A: I've had interaction with a number of celebrities but I haven't necessarily had the opportunity to play or share the stage with them. Those I have shared the stage with are Aldrine Guerrero, Bryan Tolentino, Brittni Paiva and Gerald Ross.

I participated in some sing alongs with James Hill at the Wine Country Festival this year and I'm hoping to get a chance to jam with Jake at the upcoming Tahoe Area Uke Fest in March.

Q: You have been video-taped playing with several notable players, have you recorded with any of them?

A: No, I have not. I'm just thankful that I've had the opportunity to meet and play with so many great people.

Q: Is there a ukulele album in the works?

A: I've been approached by a producer who is interested in promoting a CD. I'm slowly working on coming up with some original and cover tunes to consider for the project. No specific milestones have been established at this time.

Q: What lies ahead? Do you have any future goals for ukulele? How about guitar? How about as a luthier?

A: I must admit that I don't actually practice guitar much these days. Rockslide hasn't rehearsed in nearly ten years. Everyone is good enough that when we put new cover tunes together we just distribute an mp3 and everyone learns their part. Our rehearsal is always live. And fortunately, since we stay true to the original recordings in the beginning, this process works great for us. We decided a few years ago that we would continue playing together as long as it was still fun for everyone involved. And fun it is. We all started in the same neighborhood but now the bass player lives in Carson City Nevada and the singer is now in the Bay Area. So we are spread out about as far as we could be. I've told everyone that I won't replace anybody that decides it's time to leave the band. So when the band does decide to call it quits that's when I will focus even more of my efforts on the ukulele.

Regarding building ukuleles, I hope to continue to hone my skills as a luthier over the next several years in hopes of building on a consistent basis during my retirement years.

Getting a CD put together is also a goal I want to achieve in the coming year.

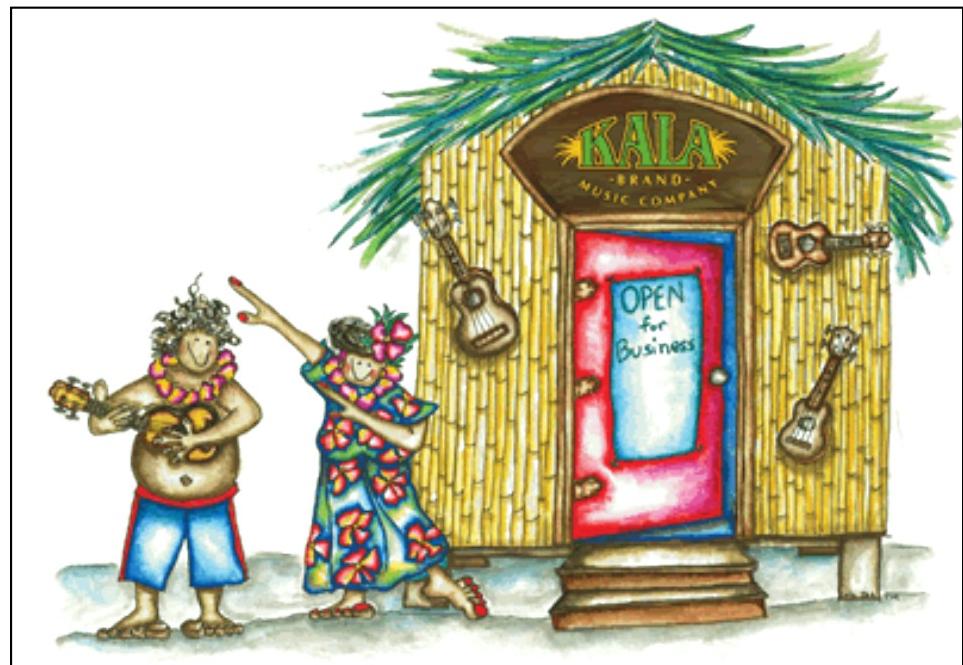
Thanks for the interview, Dominator. I look forward to your eventual CD and would love to review it when the time comes. Thanks for your contributions to the ukulele community.



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www.ukeladymusic.com





Kala Solid Acacia Tenor Uke

Kala Ukulele has been able to do something that a lot of their competition has not been able to do. They have brought solid acacia-wood ukuleles to market without experiencing the cracking issues that other manufacturers have had.

Kala sent me a slotted headstock acacia tenor uke for review and to give to some lucky reader for our anniversary issue. The KA-ASAC-T sports a luxurious satin finish and has fancy inlay in the neck. The slotted headstock is a big hit on the ukulele forums and virtually everyone that has played one wants one.

Acacia has had cracking problems on other makers ukes, but for some reason Kala has not had a problem with that. I don't know if it is that they have better raw materials, or they are drying the wood differently, but whatever it is, that gives them the upper hand. This wood is beautiful to behold. It has beautiful straight grain and the color is medium brown. It does not look like koa or mahogany, but that is one of the things I like about it. If all ukuleles looked the same, there would be no point in owning more than one of a particular size, right?

I didn't think that this ukulele

would be as easy to tune as it is. The vintage-style Grover tuners were the perfect choice for it.

The body is bound with black plastic and the nut is black synthetic material of some sort. It has an elegant look. The saddle is bone.

Speaking of looks, I do love the way that the slotted headstock is cut. There are several layers of wood that give the slotted headstock an appearance like no other.

The fit and finish are superb on this ukulele and I do think that it is the best workmanship of anything Kala has sent me.

One very interesting thing was that when opened the box the day this uke arrived, I tuned it and immediately started to play. My wife came into the room and said that it was one of the sweetest sounding ukuleles she had ever heard. I mention it because my wife is so used to me playing she seldom comments.

Kala does have a winner with this ukulele. It has beautiful tone, a distinctive appearance and the slotted headstock is very popular with Jake Shimabukuro fans. Since so many people want to play like Jake, this uke's



headstock might serve as an inspiration to them. Whatever the case, the KA-ASAC-T, solid Acacia tenor uke with slotted headstock is a winner and would be a great addition to anyone's collection.

I found the KA-ASAC-T available online for \$309 USD. That makes this uke a great value as well as a great performer.

Mixing Boards

What is it that separates professional musical performers and recording artists from the mass of wannabees?

Just about every garage band and every singer or musician wants to play "live" and make a recording. Whether they want to make a CD or just post songs online, the "mix" will make you or break you.

Why do so many "bands" sound more like unorganized jam sessions and so many artists have audio level problems?

When you play "live", you need to balance the volumes of all the instruments involved so that everything is audible and clear. A sound-man, so to speak, should be used to monitor the volume levels of all the musicians and vocalists in order to get a good balance.

Fiddling around with volume controls on a bunch of individual amplifiers or instruments is impossible. What you want is a mixing board.

A mixer is a tool that enables the sound-man to control the volume of each individual input and adjust the tone in some sort of EQ. There are multiple "channels" that can and should be dedicated to each instrument and vocalist. The more channels you have, the better your control.

A good mixer will control more

than volume and basic tone via a limited EQ, it will also have an effects send with output and inputs for each channel. Some simple mixers just have a master effects send/receive but no individual channel controls. That is a limitation, but it is better than a straight PA amplifier.

Behringer and Mackie both make modestly-priced "project mixers" for live play and home recording. In fact, some of their gear gives you professional quality at budget prices. The price per channel remains about the same, so, the cost to you is determined more by the number of channels than the "quality" of features. There is a high-end professional line, too, but the budget line of both companies is actually quite good.

Once you decide you need a mixer, determine the size (number of channels) based on your number of instruments and vocalists. It is best to separate each instrument and vocalist into their own channel, if possible. If not, merge the vocals, but separate the instruments.

You will find that "live" type recordings require a mixer, there is no getting around it. Multi-track recording is greatly enhanced by a mixer because, even though you are recording one track at a time, the added control will improve your over-all audio quality.

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Shiny and the Spoon

In issue one of **ukulele player**, we featured Amber Nash as an up & coming artist and someone to watch among ukulele performers.

Since that time, Amber has teamed up with Jordan Neff to create an act known as "Shiny and the Spoon". And so it is appropriate to review Amber and Jordan's new CD, an EP of original tunes in our anniversary issue.

First, I'd like to congratulate Nash and Neff (couldn't resist) for being nominated the "New Artists of the Year" in Cincinnati, Ohio's "Entertainment Awards". I think it's fantastic!

I have a copy in electronic form of the coming EP, since it is not ready at the time of this writing, but soon will be. You can buy the tunes online if you prefer.

Here is the line-up:

1. Simple Song
2. Buried
3. Canary in a Coalmine
4. Two Pennies
5. Dream
6. Feedin'
7. Good On You

Amber's voice is polished and shines at the high-end, is sultry

and sexy at the low-end. She has great control and can harmonize really well, whether live or dubbing back-up tracks. Jordan has a good voice, too, and the vocal blend with Amber makes for a really pleasing duo.

"Simple Song" has a short musical intro and in comes Amber's wonderful vocals. There are some great guitar accents played in the perfect volume behind a solid uke track. Very nice musicianship, understated and very classy.

"Buried" features Amber and Jordan's great vocal blend. Nice harmonies. I love the melody of this song. Nice harmonica, too. This song reminds of Simon & Garfunkle.

"Canary in a Coalmine" was written by Amber quite some time ago and I am happy that they included it on this project. This is an escape song. The vocal flavor of this song is sort of vintage - there is a lot of reverb in it, but the instrumentation remains clear. Nicely produced.

"Two Pennies" is a good follow-up to "Canary" and also has that sort of speak-easy quality to it. Listen closely, there is some nice tasteful guitar-work in the background. Nice horn play.



"Dream" starts with some nice guitar licks. Nash & Neff make good use of instrumentation. The tempo is really tight. They have great timing and put a lot of effort into keep it that way.

"Feedin'" has a very traditional country feel to it. I am talking old-school, Hank Williams here. The guitar takes the center-stage in this song. Good vocals.

"Good On You" reminds me of an old Johnny Cash, June Carter tune, but with better vocals. Again, a country flavored song. What a perfect wrap to a very enjoyable CD. Great job!



book review

Ukulele Chords

by Curt Sheller

Curt Sheller has written a boat-load of books on ukulele.

Ukulele Chords - C Tuning is just what the title implies.

In "C Tuning", Curt starts with tuning your ukulele in standard "C" tuning and also shows you the alternative "low G" variation. From there, he explains what basic chords are and describes open tuning and "movable" chords.

Curt explains the elements of a chord chart then jumps right into major chords in "C tuning".

The book has beautifully clear chord diagrams for major chords, followed by minor chords. Flip the page and you have sevenths.

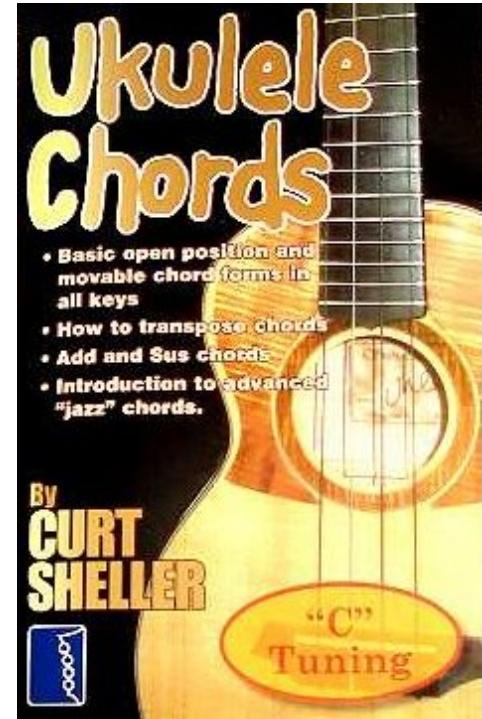
Page nine explains diminished and augmented chords and shows how they are illustrated in musical lyric and chord charts.

One of the really cool things that Curt provides is transposing charts. If you are trying to change the key of a song, these charts will make things much easier for you. This would help ukulele clubs figure out how to change keys without having to work out all the details. Just read the chart.

Curt explains how the transposing charts work and uses clear examples.

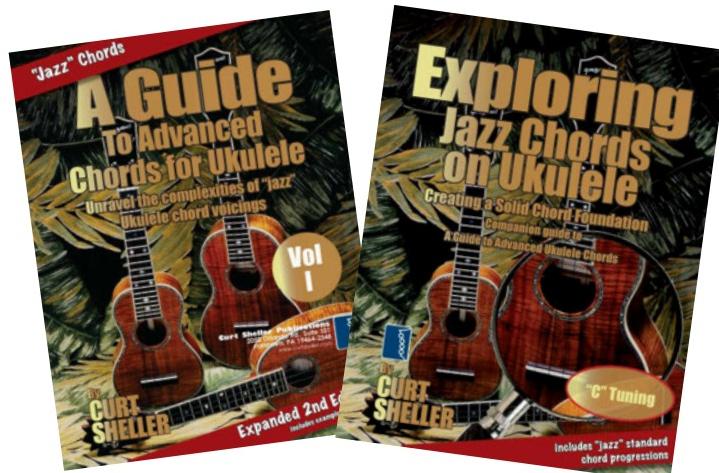
The book explains the theory of movable chords. Those are chords that you play up the neck where your fingers stay in the same relative positions but you just slide up and down the neck to different fret positions.

Transpositional charts for movable chords have FRET references to facilitate finding a chord up the neck. You don't really have to figure it out, just use the chart and let Curt do the work for you. In time, you will just go up and down the neck



without having to think about it.

Ukulele Chords - C Tuning is an essential tool for a beginner that wants to learn chords and the theory behind them without getting bogged down in details. It's a quick path to playing basic and intermediate chords.



Beyond learning basic ukulele chords most players struggle with advanced chords. Commonly called "jazz chords", these more sophisticated chord voicings find a wide use in all forms of music.

If your goal is to expand your chord vocabulary, "A Guide to Advanced Chords for Ukulele" is your answer.

<http://www.curtsheller.com>



<http://www.ukulelecosmos.com> - excitement, music, lively discussion, and a whole lot more...

Coming Soon...

While working on the Dominator interview and story, I decided that I should create some sort of award especially for the ukulele community. It would have to be a way to show appreciation for contributions that have been made to the world ukulele scene.

I have discussed this with my wife, a graphic artist, and we have decided that it would be a great way of giving something to our readers and the great entertainers that we spotlight and review.

There are certain people out there that we feel deserve special recognition and we'd like to show them that we admire them for what they have done for all of us.

So, what we are going to do is create a "logo" award that is not a marketing-based thing, like the "Top 50" sites and such. This will be a specific award that can be displayed on your website and validated through ukulele player.

If you have a nominee in mind, then post it on the UU forum, Cosmos, and FMM and we will consider all your views and reasons. We want to say thank you to all of you.

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You read about the Kala KA-ASAC-T ukulele in this issue of **ukulele player**, now, here is your chance to win it. Follow the instructions below...

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http://www.tricornpublications.com/uke_contest.htm

Thanks for reading **ukulele player**
and thanks to Kala Ukuleles for their support.

Happy One Year Anniversary, Ukulele Player Magazine!

by Mary Rose Maguire

My husband is a bit obsessed. I say this with all the love a devoted wife can muster since Mickey's passion for All Things Uke is just one of the many things I adore about him. When he talked to me over a year ago about starting an online magazine for the ukulele community, I did what most wives do. Nodded my head and said, "Yes, dear. That sounds dandy. Now what would you like for dinner?"

I never expected the ukulele to infiltrate our lives like a warm breeze from the islands. In fact, I was quite surprised when I accompanied my husband to what would be one of our many ukulele gatherings in town. I remember meeting Jeff and Carol, the gracious hosts of the "COUP Group." (Columbus, Ohio Ukulele Players Group) and felt immediately welcomed. The rest of the group was just as friendly, laughing easily with one another and then settling down to play songs. Something in me stirred as I was reminded of how music has the power to join hearts together.

During this past year, I watched Mickey time to magazine, and the opportunities it provided for other ukulele players to learn about each other, find new artists to appreciate, and most importantly in my eyes - connect with other ukulele players in their local area. I remember introducing my father to the magazine and the

music. A musician himself, he listened intently and nodded appreciatively. "There's something about the ukulele, isn't there? Those who play it are unpretentious, down-to earth." I agreed. In fact, I said I'd never met a more friendly bunch of musicians than ukulele players.

I came from a musical family, although I didn't last with any particular instrument. I admit I still love the sound of an acoustic guitar, but the ukulele is starting to grow on me. I remember buying Mickey a baritone uke for Christmas in 2002 and then felt terrible when he discovered the neck was



badly warped.

But over time, he was to enjoy playing many different types of ukuleles (and who knew there were *that* many?!). In turn, I started to discover the many styles of ukulele music. Everything from old jazz

standards to quirky folk, rock, alternative music. My tastes slightly vary from my husband's, being an old-school "New Wave" chick from the 80's. But good music is good music and I've been amazed by the talent that exists in the ukulele world.

Our home reflects Mickey's passion for the ukulele. The highlight for both of us was to see Jake Shimabukuro live in concert and then meet him afterward. (What an amazingly talented man whose humility is equally amazing.) I know Mickey has been able to interview many people he has admired and has enjoyed sharing his discoveries with others. This magazine is truly a labor of love. I know it means much to him when others express their appreciation, but perhaps more than anyone else, I can say his dedication to the magazine has only increased during this past year. I got a kick out of his response when recently he walked into the kitchen to find me (very badly) strumming one of his ukles to Jason Mraz's song, "I'm Yours." Well, I'm his but I'm happy to share him with the ukulele community because as far as I'm concerned, there's no better around.

Congratulations, Mickey, on staying with this thing for one year. May you have many more to come.

Thank you, Mary Rose, for putting up with all the ukuleles, the hours I am busy, and everything else.



Ukulele Club Listings...

If you would like to list your club here, submit contact information at this website:

http://www.tricornpublications.com/uke_player.htm
or e-mail me at this address:
mickey@tricornpublications.com

We will add you to our list.

USA

Arizona

Scottsdale Strummers, Scottsdale AZ, Contact Pat McInnis
weekly daytime meeting, monthly evening meeting
email: pat@azukulele.com
website: azukulele.com

Tucson Ukesters

Tucson, AZ
Meet weekly - usually on Monday afternoon
Contact: Kristi
twoazin@comcast.net

California

Nuked Ukes

We are in Auburn California. Welcoming players from all levels.
contact: Loyce Smallwood
loy@foothill.net
www.kahi.com/loyce'sblog

Ukulele Society of America

Contact: Richard Douglas
(760) 458-6656
300 Carlsbad Village Dr.
Carlsbad CA, 92008
http://launch.groups.yahoo.com/group/ukulele_society_of_america

Ukulele Club of Santa Cruz

www.ukuleleclub.com

One of the Largest Ukulele clubs in America! Usually meets every third thursday at Bocci's cellar in Santa Cruz, but check the website, cause it sometimes changes. Or email Andy@cruzio.com for club information.



<http://www.wsukes.com>



<http://www.ukecast.com/mp3/>

German Village Music Haus

We Sell Ukuleles

expert setups for your fine ukuleles and guitars.

350 S. Grant Avenue
Columbus, Ohio 43215

Bill Foley, owner and luthier.
www.gvmh.com
(614) 228-8467
email: info@gvmh.com

Ukulele Clubs continued

Connecticut

The Ukulele Club of Southern Connecticut and the KookeeUkie Ukulele Band.

We welcome players of all skill levels and offer classes for those new to the ukulele. Check our web site at <http://www.orgsites.com/ct/uke-club/index.html>.

Pete Johnson
email=petejhnsn@sbcglobal.net

Florida

Tampa Bay Ukulele Society
www.meetup.com/tampabayukes

Each meeting will start with a group lesson followed by an informal jam session for players of all levels. Everyone gets a chance to call a few tunes.

Kansas (and Western Missouri)

Kansas City Ukesters
<http://www.kcuke.com>

Kentucky

Kentucky Ukes
meeting the fourth Sunday of every month
KentuckianaUkes@yahoo.com

Minnesota

StrumMn ukulele players
<http://strummn.nexo.com/>

New Mexico

The High Desert Sand Fleas
Meet the 2nd & 4th Thursday of each month at the Albuquerque Press Club [6pm - 9pm]
2101 Highland Park Circle, Albuquerque, New Mexico - USA
contact: Stephen Hunt via email: hdsfgcea@gmail.com.
<http://sites.google.com/site/hdsfgcea/>

New York

Ukulele Club of Potsdam (New York)
meet-up every other Friday at 5PM at Tim's Comic & Game, 6 Main Street
contact: Tim Connolly tim@discoverpotsdam.com call: (315) 268-1598.
Loaner ukes available. Bring your uke and leave your cares at home!

Ukulele Clubs continued

Ohio

COUP (Central Ohio Ukulele Peeps)
coup@tricornpublications.com

Oklahoma

Green Country Ukes

Meeting the needs of ukulele players in the greater Tulsa area
contact via e-mail: rskjrmal@gmail.com

South Carolina

Lowcountry Strummers Ukulele Club

Charleston, SC metro area. We meet twice a month. One beginner class and open Jam each month. All are Welcome.

www.lowcountrystrummers.com e-mail lowcountrystrummers@gmail.com

Texas

Robert S. Sparkman
sparky.judy@tx.rr.com

Lone Star Ukulele Club (in North Dallas)

<http://groups.yahoo.com/group/lonestarukuleles>

The Dallas Ukulele Headquarters

Go to www.meetup.com and search The Dallas Ukulele Headquarters to join the group. Lots of fun events and jams!

CHUG - Coffee House Ukulele Gang

Fort Worth, Texas

This wild west ukulele gang meets the 2nd and 4th Tuesday of every month.
Contact Steve for more info. (steve_w_williams@yahoo.com)

Vermont

Vermont Ukulele Society
email: vynnak@sover.net
Meets on the second and fourth Mondays of each month.

Washington

Seattle Ukulele Players Association (SUPA)
www.seattleukulele.org/

Ukulele Clubs continued

UK
England

Ukulele Society of Great Britain
43 Finsbury Road, London W10 6LU
Tel: 020 8960 0459
Email: m@gicman.com

Cambridge Ukulele Co-operative [Cuckoo]
Meet alternate Sundays 2pm-6pm
The Portland Arms Cambridge CB4 3BAf
If you're cuckoo about ukes come and join us.
<http://www.myspace.com/cambridgeukuleleclub>

Ukulele Philharmonic Orchestra of Sudbury
Tuesdays evenings from 7.00pm
The Institute, Station Road, Sudbury Suffolk CO10 2SP
Beginners Welcome

Uke Wednesday Jam
Every Wednesday 7 till closing Downstairs @ The Royal George
Charing Cross Road, London, WC2H 0EA, U.K.
contact: Quinc email: qnc@qnctv.com
<http://ukewedns.intodit.com>

SCUPA - Second City Ukulele Players Association

We meet weekly on Tuesdays at 7:30pm in the upstairs room
at The New Billesley Pub, Brook Lane, Kings Heath,
Birmingham, West Midlands B13 0AB

We accommodate all players beginners to experienced.
Call or text Jon 0787 353 1161 or email:
jay.eye@bigfoot.com for more information.

Stockton to Darlington Ukulele Express
Meeting monthly in Darlington, northeast England new members always
welcome. contact Simon at simonb250@hotmail.com
<http://ukulelexpress.blogspot.com>

Tune Army Ukulele Club
The Bay Horse, Front Street, Whickham, Newcastle upon Tyne, NE16 4EF
Meeting first Monday of the month 7:30 - 9:30
<http://tunearmy.blogspot.com/>

UkeGlos Ukulele Club
Meets Every Mondays every month, 8.00pm
The Exmouth Arms, Bath Rd
Cheltenham, GL53 7LX

Wooden & banjo ukes welcome. All levels of playing ability & song styles. For
full details visit: www.ukeglos.co.uk
<http://www.ukeglos.co.uk>

Ukulele Clubs continued

Ukulele Sundays host:Tim Smithies

email: tim@timsmithies.com

I host a Ukulele Jam session on Sunday evenings in Sheffield UK called 'Ukulele Sundays' All welcome - 8.30pm onwards. Riverside Cafe Bar.

<http://www.ukulelesundays.co.uk>.

"Brighton ukulele Sundays"

Meet first Sunday of the month at the Brunswick Pub in Hove East Sussex UK.

Visit Facebook Brighton Ukulele Sundays for more details.

Leicester Ukulele Club

All welcome, First Monday of the month,

Upstairs at Babalas Bar, Queens Road, Leicester

Contact: dave.davies1@virgin.net or mark@littleredtruck.co.uk

Ireland

UKULELE IRELAND

ukulele@ireland.com

Irish ukulele club meets on the second saturday of each month. Players from all over Ireland. Ukeplayers of all levels welcome. If you are a visiting uke player please feel free to come along. The meetups are held at 2, eden park, Dunlaire, Co. Dublin.

Ukuholics

truepants@eircom.net

The Ukuholics are based in the Irish Midlands and meet once a month.

Players of any or no ability will fit in nicely!

Visit www.ukuholics.webs.com for more info

Scotland

Monday Ukearist

Edinburgh's very own ukulele gathering. We gather once a fortnight on Mondays from 7 to 10(pm!) at Mackenzie School of English near the foot of Leith Walk

**6 John's Place,
EH6 7EP**

Contact: John Hobson, +44 (0)7940 513969, jhobson@gmail.com

<http://ukearist.co.uk>

South Wales

Ukulele Nights

meet on the 1st and 3rd Mondays of every month at 8.30pm.

The Albion, Glebe Street, Penarth, Vale of Glamorgan, South Wales

Contact: Sarah Thomas: sarahredesedge@yahoo.co.uk.

Blog: www.ukennights.blogspot.com

(for songbooks, directions and more. Beginners very welcome)

Ukulele Clubs continued

Germany

Ukulele Club of Germany

info@ukulelenclub.de

www.ukulelenclub.de (home page)

www.ukulelenboard.de (message board)

Deutscher Ukulelenclub

c/o Raimund Sper

Korneliusstrasse 1

D-47441 Moers

tel. +49/2841-394837

fax + 49/2841-394836

www.ukulelenclub.de

Holland

Ukulele Jamboree in Rotterdam - hosted by 'The Uke Box'

The night is comprised of a workshop, performances & open mic.

To Join the Mailing List send an e-mail to: guaranteed2swoon@gmail.com

To read more about this and our other ukulele projects go to:

<http://www.ukulele-interventie.blogspot.com> (Dutch)

Visit my personal blog spot and click on 'Ukulele' under "Contents" (English)

<http://www.shelleyrickey.blogspot.com>

Note: Shelley has an Etsy store where you can find ukulele related items for sale, check it out: <http://www.thejumpingfleamarket.etsy.com>

France

Ukulele Club of Paris

Thursday starting 7:30 PM

Meetings are announced on the website King David Ukulele Station at this URL:

<http://www.ukulele.fr>

C.O.U.L.E.

Club Olympique de Ukulélé de Lille et des Environs

<http://www.COULE.fr>

"Stay cool, come and play with the C.O.U.L.E."

VSAlele

Association des Ukuleliste de Valbonne Sophia Antipolis (Alpes Maritimes)

Visit www.vsalele.org for more info

Ukulele Clubs continued

Spain

Club del Ukelele de Madrid (SPAIN)

<http://www.facebook.com/group.php?gid=131466486122>

"Para todos los aficionados al ukelele que viven en
Madrid

"For all the ukelele fans living at Madrid"

Now preparing their first festival and meeting very soon -
stay tuned!



USA

Lone Star Ukulele Festival

dates are 4/30-5/2 in Dallas

UkeLadyMusic and The Dallas Ukulele Headquarters are organizing the event.
more information coming soon.

Hawaii State Society of Washington, DC

Oct 9-11, 2009.

Herb Ohta, Jr. and Keale are the ukulele players that we
are featuring as the ukulele instructors.

UK Ukefest

July 24th, 25th, 26th, 27th 2009

Run Cottage

Hollesley

Suffolk IP12 3RQ

more information available soon on

www.ukulelecosmos.com/phpBB2/index.php

London Uke Festival And World Record Smash!!!

Calling All Uke players! All ages and abilities, 1000 Uke players in an afternoon
of entertainment with bands, food, drink, very special guests and a charity
money raising World Record attempt!!

Devonshire Square, London EC2.

contact Quincy at qnc@qnctv.com

20th June: Noon till 6pm,

France

Paris ukulele Festival

Le 4 juillet 2009 / July 4th 2009 "La Bellevilloise"

<http://www.myspace.com/parisukefest>

infos@parisukefest.com



Making beautiful music is your passion, helping you do it is ours.



This year edition will happen on July 4th with :

Kelli Rae Powell (USA) www.myspace.com/kelliraeppowell

Tim Sweeney (USA) <http://www.timsweeney.us/>

Elvira Bira (Sweden) www.myspace.com/elvirabira

Ukulele Zaza (Belgium) www.myspace.com/ukulelezaza

Marie Darling (France) www.myspace.com/mariedarling

Patti Plinko and her Boy (UK)

www.myspace.com/pattiplinkoandherboy

Les Ukulélé Boyz (France) www.myspace.com/ukuleleboys47

Vonck and Vlam

touring from Holland to Istanbul - this summer...

www.vonck-vlam.eu

Check out the Website... that's great entertainment!

WORLD MUSIC DAY at Auburn Preserve Park

from Noon to 5pm June 20th. No fee. Join us for fun: For Festival Info contact:

NUKED UKES

loy@foothill.net

Announcing a new Meetup for The Tampa Bay Ukulele Society!

What: Tampa Bay Ukulele Society presents "open mic"

at New Harmony Coffee & Tea

When: August 29, 2009 2:00 PM

Where:

New Harmony Coffee & Tea

1949 Drew Street

Clearwater, FL 33765

Bill Tapia's 102nd Birthday BASH

Aloha friends,

Held in Los Angeles on December 5th from noon to 4pm

Stevens Steak House.

There will be a lot of ono food, and of

course wonderful entertainment throughout the afternoon.

Further information may be obtained at www.billtapia.com.



Essential Links from the World-Wide-Web

UkeTalk - <http://uketalk.com/links.html>

"Ukulele Spoken Here" is one phrase that comes to mind. If you want to talk ukulele or catch all the news that is news, this is a can't miss website.

Brudda Bu's Ukulele Heaven

<http://www.geocities.com/~ukulele/index.html>

If you'd like to learn the history of some of ukulele's greatest players, this site is absolutely essential.

Ukulelia - <http://www.ukulelia.com/>

The World's Greatest Ukulele WebLog" Need I say more?

Ukulele Cosmos - <http://www.ukulelecosmos.com>

One of the hottest ukulele forums on the web. Don't Miss It!

Ukulele Underground

<http://www.ukuleleunderground.com/forum/index.php>

Another really popular ukulele forum, lots of Hawaiian players and folks from the West Coast of the Mainland USA.

Flea Market Music - <http://www.fleamarketmusic.com/default.asp>

This is Jumpin' Jim Beloff's website. He has lots of great resources and an excellent forum as well. You can buy Flukes and Fleas there, too. Jim also has lots of songbooks, DVDs, and other great stuff there.

UkeLadyMusic - <http://www.ukeladymusic.com/>

Auntie Noel runs a really great shop. Her passion is ukulele and it shows.

Contact Us: phone 214-924-0408

or email noel.tardy@yahoo.com

Kiwi Ukulele

New Zealand's Ukulele Companion

<http://www.kiwiukulele.co.nz/>

Bounty Music

<http://www.ukes.com/>

Bounty Music Maui

111 Hana Hwy. #105

Kahului, Maui, HI 96732

open 9 :00 to 6:00 Monday thru Saturday * Sunday 10:00 to 4:00

Phone: (808) 871-1141

Fax: (808) 871-1138

German Village Music Haus

We Sell Ukuleles

expert setups for your fine ukuleles and guitars.

350 S. Grant Avenue
Columbus, Ohio 43215

Bill Foley, owner and luthier.
www.gvmh.com
(614) 228-8467
email: info@gvmh.com



<http://www.ukecast.com/mp3/>

Online Resources

<http://www.tikiking.com>

tikiking@tikiking.com

comment=Website listing:

Home of Tiki King Ukuleles since 1999. lots of neat Ukulele stuff, such as the webs largest Ukulele makers database, Custom Hand Built Tiki King Ukuleles, and ukulele stuff to see and buy. We have Flukes and Fleas, Ukulele Art Gallery, Ukulele classes, chord charts, CD's and more!

Bonsai Garden Orchestra

email: info@bgo.nu

Webside: <http://www.bgo.nu>

MySpace: <http://www.myspace.com/bonsaigardenorchestra>

World Music Festival "glattundverkehrt" on july 22nd .

www.glattundverkehrt.at

UkePics

Assorted Ukulele Picture Exposé

<http://www.ukepics.com/>

How High The Moon Publishing

Publisher of the Jam Book "Play Well with Other"

9826 James A. Reed Rd. Kansas City, MO 64134

816-965-0183 or 816-728-6936

<http://www.moonbookstore.com>

Uke Farm - <http://www.ukefarm.com/home.HTML>

Uke Farm Radio - <http://www.live365.com/stations/ukefarm>

GoChords

<http://www.gochords.com>

"GoChords™ is an easy-to-use writing and playing tool with moveable chord tablature!"

Live 'Ukulele

Tabs, lessons, and info for 'ukulele enthusiasts

<http://liveukulele.com/>